

STAY TUNED

SMILE, DARN YA
SMILE

MR. ALLEN.....



1250
LeBaron Circle
Webster, N.Y. 14580

S T A Y T U N E D

Published Monthly by

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Editor - Joanne Pagano

Writers - Bob Joseph

&
Friends

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COVER ART WORK BY BOB TETZLOFF

EDITORIAL

A new year is upon us and we here at Stay Tuned are starting our second year of our publication. The first year was hard as all first years are but we survived and have learned from our survival.

When Stay Tuned was first published we thought of it as a publication that would be a means of communication between collectors on subjects concerned with the technical side of the old radio programs as we the collectors define the word technical, ie. sound quality, cataloging, etc. We thought that very little writing would be done by us as collectors would only be too willing to share their experiences with other collectors to assure good recordings on trades, etc. Such was not the case. Very few collectors found the time to submit articles and to those of you who did our deepest appreciation as you have made Stay Tuned the publication it is to-day and permitted it to exist.

This past weekend (Dec. 4th) I spent the weekend in New Haven, Conn. with Jay Hickerson and collectors from the surrounding area. The first convention of collectors held in the Northeast was a tremendous success thanks to the efforts of Jay, Sal Trapani, Mel Schlank, John Furman, and other collectors who set up displays to sell some of their goods even to the most experienced collectors (me!!!). During the period of the convention I like many other collectors met the faces behind the names that are seen in publications, catalogs, and trades that take place all of the time. If there was one question on my mind to ask it was: How come no articles for Stay Tuned? The answers should have been obvious to me before the convention but somehow I overlooked the obvious. Most collectors although they have something to say don't have the time to write it down. They like the rest of us are busy dubbing and can't catch up to trades or sales much less find time to write articles to contribute to magazines. Somehow I don't blame them. Collectors have things to say but somehow not the time to say them. Thus the forthcoming change in Stay Tuned.

As it has been said before Stay Tuned was originated for the benefit of communications between collectors before I for one had any knowledge of Jay's "Hello Again" or other publications dealing with programs of radios past. Well anyway Stay Tuned was born and the format established. Now the format is about to change. Maybe for the better or maybe for the worst but nonetheless the format is about to change. Recently articles have been extracted from national publications on the radio show theme. This will continue. In addition the theme of the publication will change from one of communications between collectors to information to the interested hobbyist. Of course we will still accept and print contributed articles by collectors who find the time to write one but the general theme of the publication will be in dealing out general interest comments on shows of the past to the novice collector. Most of you are going to find most of this information boring as you will have read it in many of the books we all have. One thing that we have to realize right at the beginning and that is that many of us are the collectors who in the beginning had to dig to find out these facts for others to use. New collectors are being added to the hobby each and every day through the efforts of collectors like those gathered in New Haven this past weekend.

As you the experienced collectors contribute your knowledge to Stay Tuned via articles the more the rest of us will find out the easy way through someone else's experience. In the meantime we will try to do our best to keep the new collector who is being caught up in all our experience informed. Such a decision is not easy to make and we know that it will cost us renewal subscriptions but the first renewals do not come up until April of 1972 so between now and then you will have an opportunity to get used to the format and make the decision as to whether renewal is worth it or not.

At this time all we can say is give us a chance. You may find out something however trivial that you didn't know. Otherwise keep those articles coming.

Bob Joseph L

THE NEW HAVEN CONVENTION

How do you put on a convention of old radio program buffs centering around the theme of the old radio programs? Ask Jay Hickerson and Sal Trapani who have just completed the first convention in the New Haven area. First off you have to find the place to hold such a convention and the local Holiday Inn is always a good choice. That's where the first problem comes as the local Inn needs a guarantee of so many dollars. Most of the guarantee has to come from the buffet dinner and the set up bar. But who is going to stay to dinner unless a speaker well versed on the topic of the old radio programs is slated. Next problem obtain the speaker. How about Bret "The Shadow" Morrison. How Jay and Sal arranged that one with Bret living on the coast is a secret I am sure they will want to keep for convention #2.

The day started for me at 8:30Am Saturday morning when I left Webster and began the trip to New Haven. I would have arrived at the Holiday Inn before 3:30PM if I hadn't got lost in the maze of one way streets in New Haven which incidently is the home of Yale University.

After checking into the hotel and registering at the desk which had a tape recorder continuously making with old radio programs that would lead anyone interested to the proper area you enter the display room. The room had many tables loaded with literature, books, and records pertaining to the main theme. Since we all had name tags there was no problem in meeting many of the faces behind the names on trades that we all have been making for some time. Problems were discussed and in general differences, complaints, etc. that would take forever through the mail were settled forthwith in a few minutes.

Displays included books and literature by Jay Hickerson, tapes and books by Mel Shlank, and equipment and tapes for sale by John Furman, as well as some other displays I for one never got to.

Newspaper reporters and local radio station mobile crews were in evidence gathering interviews from the assembled guests throughout the day. Mainly the collectors were interested in meeting and talking to the people behind the names they have been in contact with for years. Since the display room was conveniently located next to the bar whenever a contact was made that seemed to develop into a conversation that would take a little time the local female bartender "Janet" got busy. (See Jay, I did meet a new friend).

The displays closed about 5:30 and cocktail hour began. It was during this time that I had the privilege to meet a most charming person who by her association with her late husband proved to me that he was the type of person I always thought he was. The most charming lady was Mrs. House Jameson who I was most fortunate to be seated with during dinner.

Dinner was buffet style and went smoothly and quickly thanks to the efforts of Jay and the excellent conduct of those assembled. The major speech was delivered by Bret Morrison who benefited us with his experiences in radio. The climax was called for from the floor and was the closing signature of the Shadow delivered by Mr. Morrison into a glass to get the proper effects. And he did. That Shadow laugh is just as chilling now as it was in the forties.

The day ended and there was one thought in everyones mind and that was that we were all a little apprehensive as to the formation of such a convention and could everyone find enough to keep them interested. The outcome. Look for the second annual convention of the Northeast Golden Radio Buffs next year.

WELCOME
to the

first EAST COAST CONVENTION
of GOLDEN RADIO BUFFS

December 4th, 1971

GUESTS: Brett Morrison (The Shadow)

Walter Gibson (creator of The Shadow)

Rosa Rio, organist for many radio programs, and her husband, Bill Youmans

Mrs. House Jameson. Her husband was on the ALDRICH FAMILY and RENFREW OF THE MOUNTIES

Joe Franklin (television personality and talk show host)

Ron Lackman (author of Remember Radio)

AFTERNOON: 1-5:30; Informal browsing. Look at our displays of premiums, magazines, books, tapes, newsletters, old radios, records, and other radio memorabilia. Many items are for sale or trade.

Radio related films are being shown in a private room. Come and go as you please.

Relive the Golden Age of Radio in our listening corner. Many tapes of old radio programs will be played. Several headsets are available.

EVENING: 6-7; Hors d'oeuvres and cocktails

7-closing; Buffet dinner. Entertainment, talks, and comments by some or all of the following: Brett Morrison, Walter Gibson, Bob Vito, Dick Hayes, John Pedeschi, Warren Abbott (by tape), Sal Trapani, and others.

Please enjoy yourself.

COMMITTEE: Jay Hickerson, 6 Koczak Ct, North Haven, Conn 06473
Mel Shlank, 553 Howellton Rd, Orange, Ct 06477
Sal Trapani, 5 Jupiter Dr, Seymour, Ct 06483

Dave Davies, Radio Shack, 2300 Dixwell Ave, Hamden, Ct
Jack Miller, 109 Fallen Dr, Hamden, Ct 06514
James O'Neal, 86 Pearl St, New Haven, Ct 06511
Bill Smerekanicz, 47 Benham Rd, Seymour, Ct 06483

THE FIRST EAST COAST CONVENTION

of

GOLDEN RADIO BUFFS

Guest of honor

BRETT (The Shadow) MORRISON

SATURDAY, DECEMBER 4, 1971

1:00 P.M. TO 1:00 A.M.

HOLIDAY INN (Down Town)

30 Whalley Ave., New Haven, Connecticut

Hors d'oeuvres 5:00 P.M. Buffet 7:00 P.M.

General Admission \$2.00

With Buffet Dinner \$9.50 (Hors d'oeuvres Included)

AUDIO MAGNETICS

A couple of months ago we asked you to supply us with any comments that you may have on Audio Magnetics brand of recording tape. The response was very sparse. This indicates in itself that one of two things is true. Collectors don't have much experience with Audio Magnetics or that it is a tape like any other standard brand tape in the low price range.

The comments we have received go like this.

Don Boates, 7411 S.E. Knight, Portland, Oregon 97206

I've used it but have found there were/are problems of manufacturing that results in a condition I call "scalloped edges". Audio Magnetics has replaced the tape without question. I've had people send me Audio Magnetics PVC that was pretty bad in that it had spots where there was no backing on the tape.

Don Millstein, 22 Hartley Rd, Belmont, Mass. 02178

Audio Magnetics is the worst tape I have ever used. It flakes on my tape recorder.

Those are the comments that I have received. My own experience over the past year has been as follows. First shipments of Audio Magnetics received were wound with shiny side in. Recordings were done as the reels were wound and with the reels reversed. If anything the reels were wound right but first recordings on the dull surface produced faintly audible sounds although the meters registered right. Shows were rerecorded on the dull side for the second time and proved to be in good condition.

Another condition that has plagued us is the amount of tape on a reel. One thing is certain the reels are never short but sometimes quite long. Packaging is weird also as the reels are different and the leader on the reels change from case to case. These things don't worry us as the tape has been performing fine with no complaints.

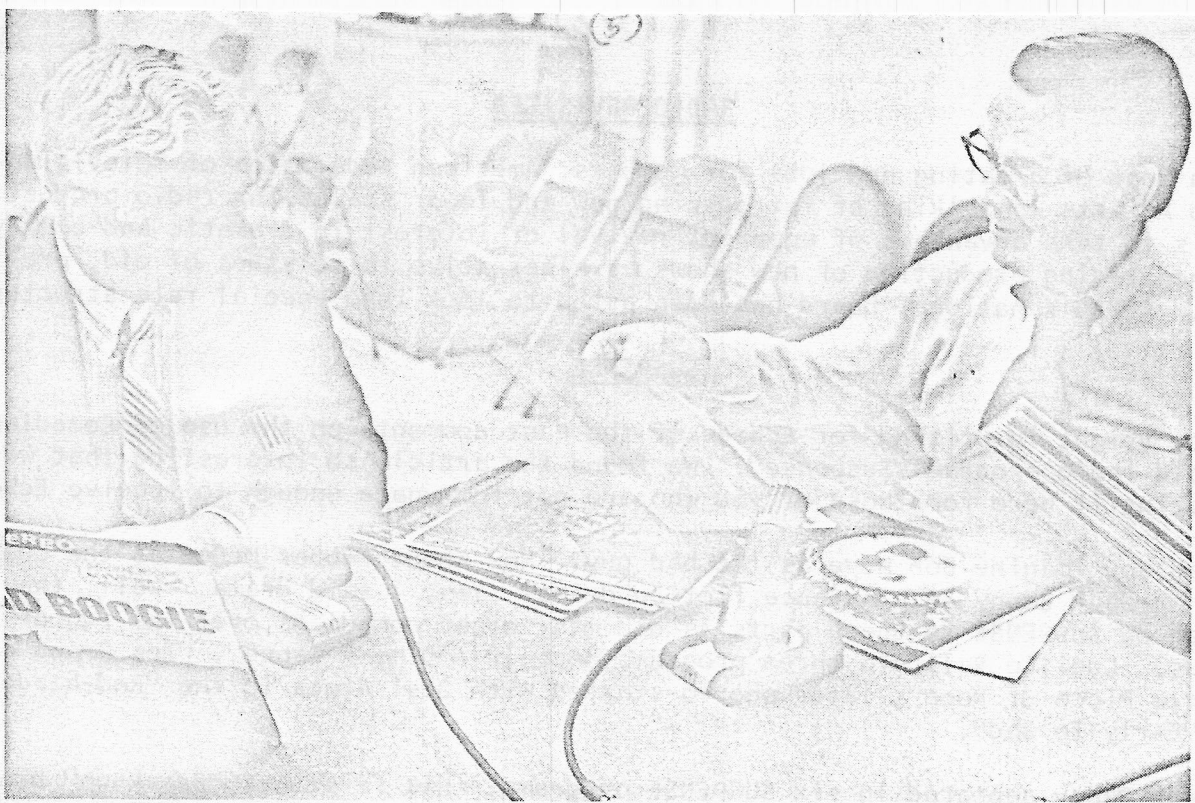
On the tapes with my first complaint I shipped them all back to Audio Magnetics in California and they replaced them immediately. The only thing I was out was the postage price.

In addition at the time we announced that this article on Audio Magnetics was going to be written we wrote to Audio Magnetics for comment and to date (12/7/71) have received none. This issue of Stay Tuned is also being sent to them and maybe we will have a response for publication in the next issue.

In closing there is one thing that can be said from my end. I have experienced less trouble with Audio Magnetics than with any other brand that we have used including Shamrock, Concert, Melody, and Robins. My position is that as long as Audio Magnetics replaces defective tape we will continue to use it.

GREEN HORNET ALIVE AGAIN

Al Hodge last played the Green Hornet in 1943 to be followed by Donovan Faust, Bob Hall, and Jack McCarthy until the series ended in 1952. Well is it Mr. Hodges voice that are currently being heard on the Green Hornet series currently being heard on various radio stations around the country through an arrangement between George Trendle and Charles Michelson Inc.?



REMINISCENCE — Bill Givens of radio station WHAM, right, chats with Fred Reynolds about the big names and big sounds of jazz. A former RCA Victor exec., Reynolds recently appeared as a guest on Givens' show.

BPG's Mail Promo Boss

He Worked with the Jazz Greats

Bill Givens of Rochester radio station WHAM was surprised to get a fan letter about his four-hour program, "Music for a Sunday Afternoon," from Fred Reynolds, BPG's manager of mail promotion.

At first Bill thought it was a put-on, for Fred was one of the big names of the entertainment world as artist and repertoire director in the RCA Victor popular records division from 1955 to 1960. What was he doing as an executive at Xerox?

Bill checked and found out that his correspondent was *the* Fred Reynolds, all right—and signed him on for a guest appearance on his program.

Fred tucked a couple of dozen

albums under his arm and went to the station. The result was 120 radio minutes of reminiscence, dialogue, and big-band, big-name music of the era.

Bing Crosby, Lena Horne, Lee Wiley, Vaughan Monroe, Shirley Jones, Bob Scobey's Frisco Jazz Band, the Sauter-Finegan Band . . . the names fell like autumn leaves and the music carried them along.

Sample comments on people—

—Arthur Fiedler: "a marvelous human being, a real take-charge guy;"

—Jack Teagarden: "relaxed, friendly, a typical Texan;"

—Lena Horne: "a night person, she made her recordings be-

tween midnight and three in the morning;"

Jackie Gleason: "liked to bring a washtub full of ice to the studio and punctuate the session with the popping of beer cans."

Sample comments on show business:

—"Most people think the average album is a big money-maker. It's not. Its main business value is publicity for the artist."

—"Show people have one thing in common: the ability to 'turn on,' assume a special professional personality. They're really two people in one."

Fred's favorite of the many albums he produced was a series by the Big 18, select and noted sidemen from the Glenn Miller, Tommy Dorsey, Benny Goodman, Duke Ellington, and Artie Shaw outfits. They re-created the famous numbers of the big bands of the 1930s and '40s.

"Recording was a wonderful experience," Fred said, "and I wouldn't have missed it. But the hours are killing and it's punishment for your family. We often hear about the tension and pressures of the industrial world. They're an order of magnitude less than in show business."

RADIO REVISITED

In hope of creating new jobs for members, American Federation of Television and Radio Artists is talking of introducing new and lower scales for radio production. Aim is to take advantage of apparent revival of interest in dramatic and comedy programming by encouraging production of new shows as alternative to reissues of old, pre-television fare. AFTRA's national board has been asked to look into special rate structure.

SUSPENSE

Roy Bright in writing for Echoes of the Past comments on the use of Comedians on the old radio program "Suspense". We found the article so interesting that we are repeating it here for those of you who are not fortunate enough to receive Echoes.

Can you imagine Bob Hope as the bad guy? How about Fibber McGee as the cool headed cop, or Jack Benny in a science fiction drama? Yes, I said drama. Well, they did appear on SUSPENSE in these parts as did many other comedians over the run of the series. Lucille Ball did three programs herself - "Dime A Dance", "Ten Grand" and "Little Piece Of Rope"; later she co-starred with Desi Arnes in the "Red-headed Woman" and "Early To Bed".

Jack Benny appeared in six SUSPENSE programs. His first was "Break-up" broadcast on December 30, 1948. Next was "murder in G Flat" April 5, 1950 and then one year to the day later on April 5, 1951 "Murder In F Sharp". Benny's 4th radio play was "Good And Faithful Servant" on June 2, 1952 followed by "Plan X" on February 2, 1953; his last appearance was on January 18, 1954 in "The Face Is Familiar". All six programs were sponsored by Autolite. Not to be outdone by their boss, Dennis Day did "Like Man, Somebody Dig Me" on August 16, 1959 eight years after Phil Harris had starred in "Death On My Hands".

In "PlanX" Benny played Zeno, a Martian in the year 2053. The first space ship from Earth is about to land on Mars. The Grand Council of Mars picks Zeno to meet the ship and the Earthmen that are millions of years behind the Martians.

Bob Hope made only one SUSPENSE appearance in "Death Has A Shadow". In this one, Hope played the bad guy. Also to do only one program were Red Skelton, Eddie Cantor, Fibber McGee and Molly, and Phil Silvers. Skelton did "Search for Isabel", Cantor starred in "Double Entry", and Silvers only play was "The Swift Rise of Eddie Albright".

"Backseat Driver" had Fibber McGee and Molly playing a couple returning home from a movie late at night. After pulling out of the parking lot they find there is a killer hiding in the backseat of their car. The surprise ending comes when you find out Fibber is a police detective.

William Bendix starred in two SUSPENSE programs - "Gift of Jumbo Brannigan" and "Pearls are a Nuisance". Ozzie and Harriet Nelson starred in "Going, Going, Gone!" and "Mr. Diogenes".

In many cases the SUSPENSE plays mentioned here are the only dramatic appearances I remember these comedians ever making. It is somewhat of a mystery (pardon the pun) to me how the producers of SUSPENSE got to them: It is not unusual for a dramatic actor to play a comedy part but the reverse is indeed rare.

PERSONAL NOTE

I am expecting to move Sound Tapes of The Past to the St. Petersburg Beach area of Florida during March or April. Stay Tuned will remain in the Rochester area and my articles and editorials will continue to appear. More information will be forthcoming as details of the move are firmed up. Stay Tuned.

CATALOG NEWS

Sound Tapes Of the Past has just had its new catalog printed in booklet form. The catalog contains 176 pages and we are very proud of it. This catalog will sell for \$1 to offset printing and mailing charges or will be sent to other collectors upon request in exchange for a complete listing of their programs. If we have your catalog on file then your latest supplements will do for the exchange. If you find programs you like then request a trade and will immediately respond with our list.

Those who purchase shows from us should request a new catalog with their next order.

NEW SHOWS ON THE SCENE

As catalogs and supplements are received from collectors that we try and trade as often as possible with we are noticing that more and more finds are being made all the time. Although some of these finds may not be new to you as they may already be in your collection they were unknown to us a year ago. Interestingly enough the majority of finds are serials and they are connected episodes. For instance:

Superman-Feb and Mar. 1943

Pepper Youngs Family-88 episodes

One Mans Family-Books 78, 79, and 80

Ma Perkins-about 25 episodes

Damon Runyon Theatre-about 40 shows

There's still hope for the FAT MAN and more of the THIN MAN as well as Mr and Mrs North, Sam Spade, and other favorites.

With the serials making their return can Tom Mix be too far behind.

From rumors we have heard collectors are meeting radio personalities of the past and the common bond they have in the programs, and radio personalities finding out that their work is still appreciated to this day by a large group of people who wish to share their collections with others are enough to have preserved recordings distributed to collectors.

Speaking for all collectors there is a statement about radio programs of the past and some radio personalities "GONE, BUT NEVER FORGOTTEN". We the collectors of today in finding, recording, and preserving these shows are building a base for generations to follow. Recordings of these programs will be difficult if not impossible for future generations to find.

There is one dramatically big difference between the individual collectors and some universities that received some of these shows on discs. The difference is sharing. We share our memories and the talents of others with each other and anyone who is interested in programs that once filled the airwaves. We appear at school, social meetings and anyplace we can to share our collections while repositories such as universities allow these treasures to gather dust and decay in uncontrolled storage areas because budgets do not permit adequate manpower or space for cataloging and storage.

Our collections are part of Americana and a very healthy part and these programs belong to all of the American people and don't deserve to rot and mold on rare discs that are neglected.

The collector shares and keeps radio programs of the past alive to-day for they would be alive and current today if we had not allowed our economy to overcome this form of entertainment.

If you were like me you probably ate bushels of Kelloggs Pep, Wheaties, and drank gallons of Ovaltine because they were the sponsors who kept your favorite heroes on the

air. Although we may not have realized it we supported the sponsors but in the end they did not support us as they went to television because they thought we would enjoy it better. They tried as they brought many of our favorites of radio to television but when visualization was conceived for us we balked as that's not the way we saw our favorite hero. The result-----cancellation.

What irks me to this day is that instead of returning to a known and true winner in radio sponsors are determined to try a new series every thirteen weeks or season or two.

The only shows really to stay on Television are Gunsmoke and Bonanza. Gunsmoke, of course is an ex radio show that starred William Conrad who now stars in the Cannon television series.

Against the two television shows that have been sustained over the years we offer radio programs. Why bother to mention any for a list of fifty or a hundred that lasted longer than either Bonanza or Gunsmoke on television would still be incomplete.

Mr. Sponsor, or Mr. Advertising Account Representative take notice as your odds of finding a radio program that would last ten or twenty years on the air are at least fifty times greater than finding a television Bonanza.

Enough said?

BILL GIVENS

The article on Bill Givens and Fred Knight was clipped from the local Xerox internal newspaper and of course is somewhat slanted toward a business newspaper publication.

Bill is probably recognized as an authority on the big bands and a particular program he first did in 1961 with each of the major big bands playing their own theme song was written up in George Simons book on the big bands. This particular show is a five hour version and was repeated for the first time since 1961 on December 26th of last year and is now treasured forever as part of our collection.

Bills collection includes practically every commercial record release by most of the big bands and a complete collection of every record that ever sold a million or more copies. It is known as his Gold Record collection and one Sunday each year the gold records are played over a five hour period.

Bill is now seeking and will air on his big band five hour tributes which are now aired on Sundays between 1 PM and 6 PM over the 50,000 watt station WHAM at 1180 on the AM dial tapes at 7½ ips half or full track big band remotes in airable quality that were aired during the 30's and 40's.

If anyone has such shows and wishes to donate a reel of tape to have these shows heard by the public and preserved by a big band collector they can send dubs to Bill Givens, WHAM Radio, Rochester, N.Y. or to STAY TUNED, 1250 LaBaron Circle, Webster, N.Y. 14580 marked "ATTENTION: BILL GIVENS".

TAP E CHAIN

Received a blank tape chain letter from Ellen Robinson from Syracuse and have continued the chain. While the outcome is to end up with a number of reels of blank 1800 foot tape the worth would be in the number of brands you should receive to evaluate. Anyone interested in getting in on the chain should write us at Stay Tuned so that we may publish your name and address for those who have the chain at the time of our next publication. This is a blank tape chain of 1800 foot polyester tape.

(9)

Voices from past fill new business

Remember what happened when Fibber McGee opened his closet door? If you don't, Pat McCoy can tell you. Pat McCoy? Who's he? Pat is a papermaker by profession. But by avocation, he's a collector of old radio transcriptions. In fact, his collection is of such size he has catalogued it, listing over 4,000 radio shows, including 250

consecutive Fibber McGee & Molly airings back in the golden age of radio when the superheterodyne set was king and when Fibber's failure to heed Molly's cry of "Don't touch that door" was followed by another catastrophe in the McGee household. . . . The issue of Boise Cascade's Paper Times magazine carries a most nostalgic article on McCoy and his hobby of collecting old time radio. Regardless of age, the piece proves most interesting reading. . . . McCoy is a



SWAN

Finds papermaker on memory lane
is located on the Columbia River just north of the Oregon-Washington border near the site of historic old Fort Walla Walla.

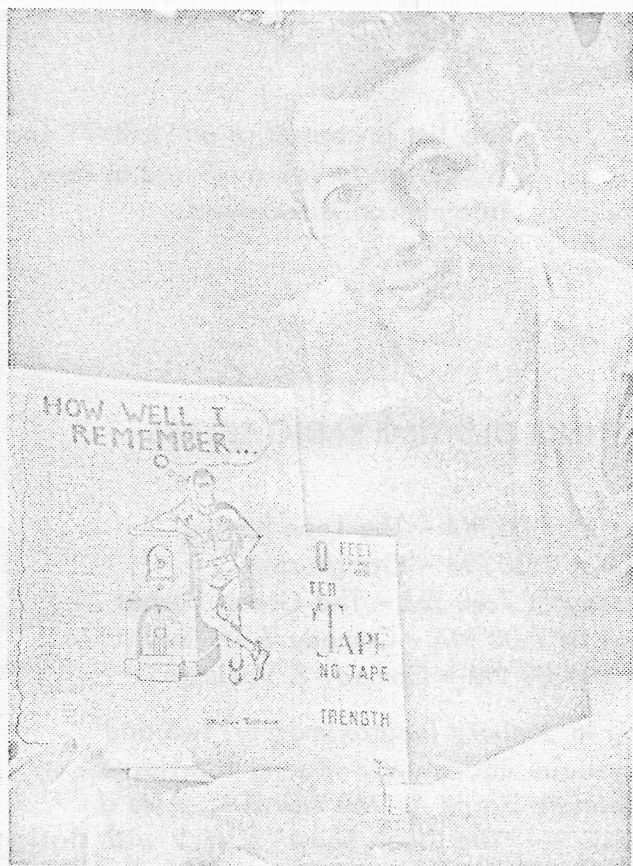
During his 10 years with Boise Cascade, McCoy has developed his hobby into a small business. "It's still a hobby, though, since I haven't ever shown a profit," he points out. "Tape and catalogue sales just cover my costs, upkeep on the recorders and advertising."

* * *

The old time radio business is a family endeavor in Pat McCoy's Southeastern Washington household. "My children are a big help. Danny, who's 12; Lynee, 11, and Laurie, 9, staple, stamp and turn off the recording machines while I'm away. Delores, my wife, does the bookwork and handles the catalogue mailings," explains the man who chases dusty kilocyclings.

TV got you down or perhaps one's let the old imagination go to pot? McCoy has a solution—listen to the old radio shows again. "Slumber parties" at the McCoy house always include "creepy radio shows." But Pat likes to stress another facet of his interesting hobby—providing tapes of the old shows (and tape recorders) to bedridden, blind or other "shut-ins." The old shows bring hours of pleasure—and nostalgia—to these folks. Pat would like to encourage more people to help the less fortunate in this unique manner.

His catalogue lists 213 reels, each containing from four to six hours of programs. Some reels are made up of several episodes of one show, while others are a mixture of shows. There are also 100 broadcasts of big name bands and jazz musicians available on Pat's tapes.



McCoy's Sounds For Aiding Others

By KATHIE RADTKE
Herald Staff Writer

Remember the days of old radio — the Hit Parade, Jack Benny, Amos and Andy, Fibber McGee and Molly?

You heard the voice, you imagined the scene, you never saw the stars, or the action but your mind was free to invent.

"Who knows what evil lurks in the hearts and minds of men," said the deep, deep voice then, laughing sardonically, "The Shadow knows."

The boob tube, the idiot box, call it what you will, replaced the dimly lit voice machine and your imagination went to pot.

But you can revive it. Pat McCoy has. A Boise Cascade operator whose kids mix slumber parties and "creepy" radio shows, McCoy now has 350 master reels, a sales catalogue and six tape recorders.

Radio stations in the Tri-Cities, Spokane, and Yakima have borrowed his tapes. He has traded reels with collectors in the United States, Puerto Rico and Canada.

"All you need is a tape

recorder and you're on your way," McCoy said.

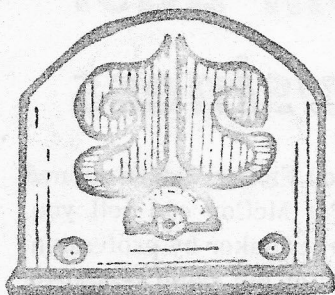
Some 2,000 Americans trade old radio tapes, searching for transcriptions in places like the basement of a Michigan corporation where a radio fan recently found 11 consecutive years of Fibber McGee and Molly.

McCoy would like to see his hobby go beyond listening. He'd like some Tri-Citians interested in doing a public service to contact the bedridden, homeridden, the blind, any souls whose lives could be brightened if someone provided them with tapes and machines.

McCoy's catalogue lists 213 shows. He has over 100 unlisted shows, and 100 broadcasts of big name bands and jazz musicians.

He retapes the broadcasts on three, five and seven inch reels, selling them at "bare minimum" prices to allow "more people to become involved in this wonderful hobby."

On an average day, McCoy, runs 12,000 feet of tape through his machines at his home, 1228 Lincoln Drive, Pasco.



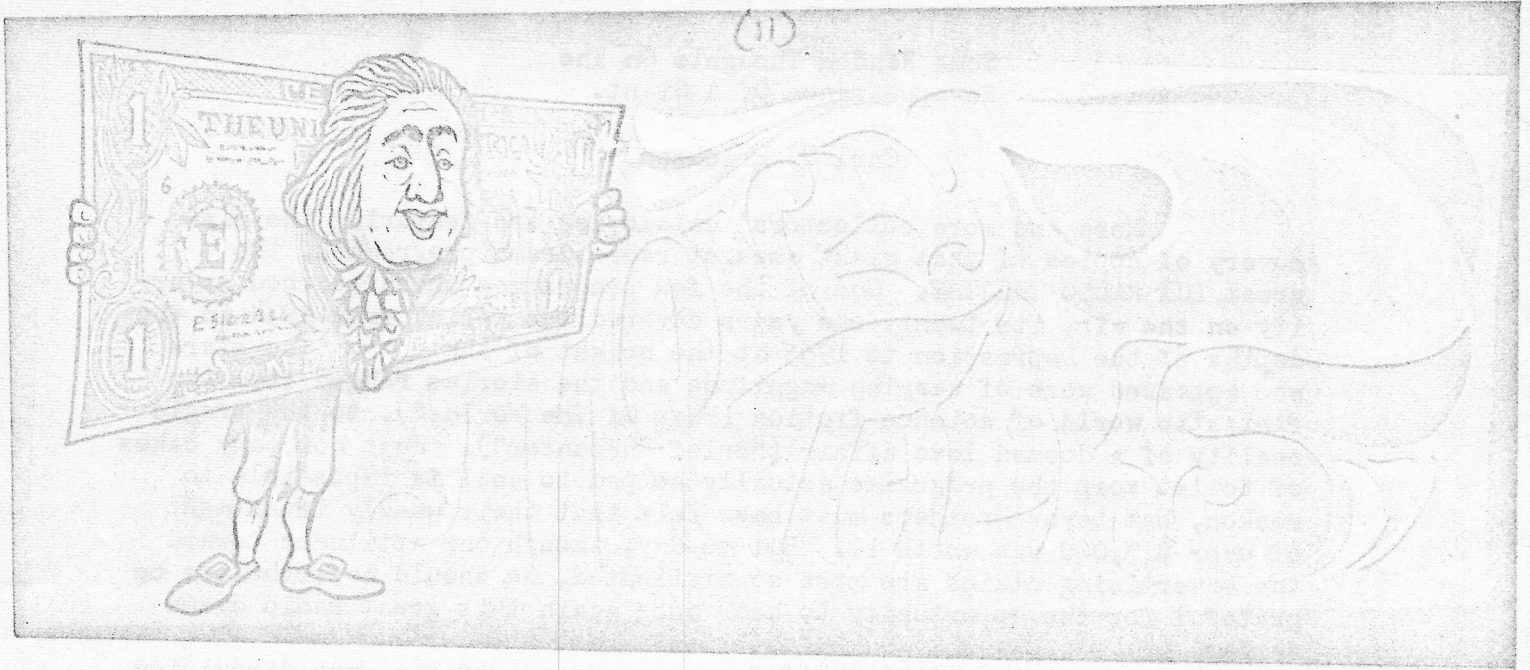
DOUBLE-R-RADIO
505 Seeley Road
Syracuse, New York 13224

This list is correct as of 12/3/71 and
is constantly being revised as new
information is received.

CENTRAL NEW YORK AREA STATIONS BROADCASTING OLD TIME RADIO SHOWS

<u>SYRACUSE:</u>	WSEN-FM	(92.1)	Monday at 7:00 PM - The Lone Ranger Tuesday at 7:00 PM - Gangbusters Wednesday at 7:00 PM - The Green Hornet Thursday at 7:00 PM - Comedy & Variety Friday at 7:00 PM - Comedy & Variety
<u>SYRACUSE:</u>	WCNY-FM	(91.3)	Starting in January (approximately) two and possibly three BBC shows. "Round The Horne" with Kenneth Horne & "My Word!". Also a possibility -- "The Goon Show" (check with station)
<u>SYRACUSE:</u>	WDDS-FM	(93.1)	Saturday & Sunday at 7:00 PM - "Radio Rides Again" Also planned in the future: a show at midnight on Saturday.
All above are complete shows, but a different show each time. Similar shows are broadcast on same day and time on WVOR-FM (100.5) in Rochester and WBUF-FM (92.9) in Buffalo.			
<u>BINGHAMTON:</u>	WKOP-AM	(1360)	Saturday at 10:00 PM - radio excerpts
<u>ITHACA:</u>	WHCU-FM	(97.3)	Sunday at 5:30 PM - "Time Was" featuring old hits big band music and radio excerpts
<u>OSWEGO:</u>	WRVO-FM	(89.9)	Friday at 6:30 PM - The Goon Show
<u>ROME:</u>	WKAL-FM	(95.9)	Saturday at 12:00 Noon - "Yestertunes" - music from the 20's, 30's, 40's & 50's.
<u>CANADA:</u>			
Kingston	CFRC-AM	(1490)	Saturday at 7:30 PM - The Goon Show
St. Catherines	CHSC-FM	(105.7)	Sunday at 8:30 AM - Hancock's Half Hour
Toronto	CKL-AM	(740)	Monday thru Friday at 10:30 PM - Theatre 10:30
<u>FUTURE POSSIBILITIES:</u>			
Canton	WSLU-FM	(96.7)	They did carry Theatre 5 & may carry other series
Utica	WZOW-FM	(107.3)	They did carry The Shadow & may carry another show

For those of you who enjoy fine concert music, we suggest that you tune to 107.9 on the FM STEREO dial in Syracuse, New York and enjoy WONO-FM daily from 7:00 AM to 1:00 AM. WONO-FM also publishes a program guide which costs \$4.00 per year (12 issues). Call (315) 472-4541 or write to WONO-FM, 345 Peat Street, Syracuse, New York 13210.



2000 YEAR REFERENCE CALENDAR. - Unique one page design. Instantly check any conflicting or suspect dates of old radio shows. Covers years 1801 to 2001. $8\frac{1}{2}$ x 11, heavy stock, suitable for notebook or framing. \$1.00 - VIRGO HOUSE, Box 1060-S, Des Moines, Iowa 50311.

RUSH!!!!!! Can anyone help me date the following shows. ESCAPE-"THE BIRDS", X MINUS ONE-"LIFEBOAT MUTINY", SUSPENSE-"HOUSE IN CYPRESS CANYON", and X MINUS ONE-"TUNNEL UNDER THE WORLD". John Gatto, 134 W. 88th St., New York, N.Y. 10024.

WANTED. Any radio version of "THE MAN WHO CAME TO DINNER". DUBS of Max Morath's television series about music at the turn of the century. There were about 15 quarter hour shows. Jack H. Pfeifer, 19 Lindis Farne Ave., Westmont, N.J. 08108.

I am interested in any biographical articles about my favorite radio actor: Dane Clark. I am also interested in knowing which radio programs he was on and the price of each program. Thomas E. Kemper, 331 Atlanta Dr., Pittsburgh, Penna. 15228.

Would like to trade 1. Spike Jones Show, June 25, 1949. $\frac{1}{2}$ hr, excellent. 2. Vic and Sade, Mutual, Oct. 26, 1946, excellent, $\frac{1}{2}$ hr. 3. One hour Fred Allen shows from 1/25/48, 12/28/47, 10/7/45, 6/6/45, 1/30/49, and 11/9/51. Don Millstein, 22 Hartley Rd. Belmont, Mass. 02178.

Some Random Thoughts On The Re-appearance Of A Giant.

Carl T. Erickson.

More and more collectors' catalogues are featuring the discovery of copies of that giant amongst radio drama programmes, the great LUX RADIO THEATRE. One of the few programmes which reached maturity on the air, its twenty-one years covered the period from 1934 in the depths of the Depression to 1955 at the height of the Boom. The stars who appeared were of varying magnitude and the stories ranged from the fantastic world of science fiction ("War Of The Worlds"), to the tragic reality of a doomed love affair ("Brief Encounter"). Just how many cakes of toilet soap the programme actually helped to sell is impossible to reckon, but Lever Brothers must have felt that their weekly investment of over \$15,000 was worth it. But to-day, though our attitudes toward the advertising claims are more sophisticated, we should nevertheless be grateful for the opportunity to hear once again this great radio drama series.

Though LUX RADIO THEATRE was a radio programme, any discussion of it must bring in an awareness of the development of the motion picture industry, for this programme served to tie these two areas close together. Just like films, LUX RADIO THEATRE covered the period from the great days of silent films right through to the extravagant spectacular. If the first part of that statement sounds paradoxical, consider the number of stars from the world of silent films who performed during the early days of the programme. Billie Burke starred in "The Vinegar Tree" in June of 1935. Not only did her career include both silent and sound films, but it even extended back to the great heyday of Broadway's famous entrepreneur, Flo Ziegfeld. Indeed, it was the silver screen which came between these two, as Miss Burke gave up a career on Broadway with the Ziegfeld Follies to remain in Hollywood. In later films she was the bird-brained wife, but during her early days she was one of the most beautiful adresses to grace the screen. Richard Barthelmess who appeared in "Alias Jimmy Valentine" in September of 1935 was one of the great leading men of the silent screen. Who will ever forget his great rescue scene in Way Down East, as he leaped from ice floe to ice floe to rescue Lillian Gish from certain death on the Connecticut River? And in November of 1935, LUX RADIO THEATRE brought that silent film to sound as it presented "Way Down East", starring the Gish sisters, Dorothy and Lillian. Another star of the silent screen was Lila Lee. Her most famous silent rôle was that of Carmen opposite the great lover Rudolf Valentino in Blood and Sand. She also appeared in February of 1935 in "The First Year". The film itself was recreated in 1941, with Tyrone Power playing the rôle of the matador, Gallardo, both on the screen and on LUX RADIO THEATRE. Zasu Pitts was another star of the silent screen who appeared on the 'giant'. In October of 1935, she starred in "Dulcy". Twenty years earlier she had achieved fame in the D. W. Griffith masterpiece Birth Of A Nation. Mary Boland was a great comedienne of silent days who was able to make the transition to the sound screen, and she also appeared on radio in a more dramatic rôle in "Ladies Of The Jury" in August of 1935. Nine years after the silent screen gained its voice, LUX RADIO THEATRE brought that film to radio as Al Jolson appeared in "The Jazz Singer" in August of 1936, thus linking the silents with the talkies through the medium of sound. Of course there were other silent stars who appeared on the show: Eva La Galienne, Ruth Chatterton, Jane Cowl, Lupe Velez, Elissa Landi, Ina Claire, Conrad Nagel, and they all served to link the past with the present through their performances on LUX RADIO THEATRE.

(17)

If the 'giant' helped to preserve our awareness of the past in the development of films, it also served as a vehicle of special talents which appear all too rarely at film festivals, or have been lost forever because of Hollywood's perverted idea and philosophy that if it can't make money don't give it away, but destroy it. How many countless films which took up room in vaults have been destroyed forever because of this point of view we will never know. LUX RADIO THEATRE was able to present some of these special vehicles, and if they eventually appear in collections it will be a truly blessed day.

The performance of William Gillette as Sherlock Holmes was his tour de force. He wrote the play, with the permission of Sir Arthur Conan Doyle, and took it on tour. While in England, one performer was making his stage debut in it: Charlie Chaplin appeared as Billy, the page. On November 18, 1935, LUX RADIO THEATRE broadcast this work. The great flag-waving song writer of another era, George M. Cohan, appeared twice on LUX RADIO THEATRE. He first appeared in a slight comedy "Get-Rich-Quick Wallingford", and later in a play more suited to his musical talents "The Song And Dance Man". Both performances were in 1936. One of the greatest comedians of the world of entertainment appeared once in one of his great rôles as W. C. Fields starred in "Poppy" in 1938. He had performed the same character in the Broadway production, then gone to Hollywood, and appeared on the screen, and finally re-created his rôle for the millions of listeners to LUX RADIO THEATRE. Two performers who rose to fame solely through radio appeared twice. Fibber McGee and Molly were ~~heard~~ heard in "The Whole Town's Talking" in 1941, and in 1940 in "Mama Loves Papa", both comedy shows. Their fame on radio had prompted Hollywood's moguls to offer them a film appearance, and this, in turn, had resulted in their appearance on LUX RADIO THEATRE. Though the appearance of Walter Winchell in 1937 as the hard-bitten reporter of "The Front Page" seemed to be type-casting, his career in the world of entertainment actually began when he was a hooper on Broadway. Twice during its career, the programme veered away from films to present truly special shows. The first was In February of 1943, when it presented an all-star army cast in "This Is The Army". This was Lux Radio Theatre's contribution to increasing morale on the home front. In September of 1951, the fiftieth anniversary of the motion picture industry was recognized with another all-star gala show.

Though these special vehicles for special talents were pleasant to hear, they were not the life-bread of the programme, just as they were not the mainstay of the film business. The cash register only jingled when a film with the widest appeal was on the screen, and since decisions about which film to see were made by mothers or sweethearts, Hollywood aimed much of its production to this audience. The result was a long succession of what were called "tearjerkers". And LUX RADIO THEATRE was not far behind the film companies in presenting this type of show. One of the standbys of the mid-Depression was the optimistic "Smilin' Through". Jane Cowl appeared in the first production in 1934. She was followed in 1940 by Barbara Stanwyck, and in 1942 by Jeanette MacDonald. Leslie Howard in 1934, and ten years later Ronald Colman appeared in "Berkely Square", one of the better "four handkerchief" movies of the day. And of course radio helped carry on one of the most persistent tearjerkers as it serialized the life of Stella Dallas. Barbara Stanwyck re-created her movie rôle for LUX RADIO THEATRE in October of 1937. Laurence Olivier made his debut on the programme as the sympathetic Mr. Chipping in "Good-bye Mr. Chips", in November of 1939. And who can ever forget the indefatigable housewife in wartime Britain in the 1943 production of "Mrs. Miniver" as Greer Garson

and Walter Pidgeon replayed their screen rôles? And in 1945, Robert Young and Dorothy McGuire proved that there was hope and happiness for those whom the war had maimed in "The Enchanted Cottage". All of these, and many more, were sure-fire hits at the box office and in countless homes on a Monday evening.

But life wasn't always tragic. Sometimes happiness was allowed to prevail, and at times it could even become wildly comic. The ever-present Depression and 'hard times' required a safety-valve that only the movies could bring. And Hollywood did bring this relief with such rollicking comedies as "Mr. Deeds Goes To Town", where the small-town New Englander beats the big-city New Yorker. Gary Cooper starred both in the film and on LUX RADIO THEATRE in 1937. Perhaps one of the zaniest of the comedies of this period was "My Man Godfrey", which starred William Powell as the butler and Carole Lombard as the daughter who falls in love with him. In 1938 this film, and the radio show, made the Depression not only seem far away, but also something to laugh at. Clark Gable and Claudette Colbert brought screen comedy to one of its highest peaks in "It Happened One Night", and in 1939 helped make the country forget the imminence of war. The Broadway comedy which enjoyed a spectacular long run was brought to the screen and enjoyed as much popularity. Finally, LUX RADIO THEATRE presented Edward Arnold and Robert Cummings in "You Can't Take It With You" in 1939. Once again, the newly-begun war seemed remote as the country laughed away its cares and worries. The eternal triangle has always been a source for either tragedy or comedy. Hollywood has taken the latter aspect and in many cases turned out some of its most brilliant comedies with this theme. LUX RADIO THEATRE presented one of these in 1940, as Laurence Olivier and Rosalind Russell starred in "My Favourite Wife". As the nation moved from the stultifying period of the Depression into the invigorating atmosphere of wartime America, so, too, did comedy change. The humour became more sophisticated. The eternal triangle was still there, but the variants on it were more numerous. Katharine Hepburn made her debut on LUX RADIO THEATRE in her movie rôle in "The Philadelphia Story" in 1942. Cary Grant and James Stewart completed the all-star cast for this programme. A year later, Robert Taylor, Loretta Young, and Robert Young repeated the performance. By the mid-fifties, the humour had become less cerebral and more visual. LUX RADIO THEATRE made the best of a bad lot, selecting such comedies as "Mr. Belvedere Goes To College" with Clifton Webb, Colleen Gray, and Robert Stack in 1950, and in 1954, "The Model And The Marriage Broker" with Jeanne Crain and Thelma Ritter.

ERNIES QUIZ PAGE

STAY TUNED QUIZES FOR THE YEAR 1972 HAVE BEEN PREPARED BY ERNIE HACK, 6 PERKINS ST.,
BRISTOL, CONN. 06010

ANSWERS TO LAST MONTHS QUIZ:

- | | |
|---------------------------|----------------------------|
| 1. CAMPANA'S ITALIAN BALM | 2. "SOMEDAY I'LL FIND YOU" |
| 3. UNCLE DON | 4. THE HAPPINESS BOYS |
| 5. JUST PLAIN BILL | 6. LITTLE ORPHAN ANNIE |
| 7. "LOVE IN BLOOM" | 8. TERRY & THE PIRATES" |
| 9. SING SING PRISON | 10. INFORMATION PLEASE |

JAN. QUIZ

1. ROSSINI'S "WILLIAM TELL OVERTURE" WAS JUST ONE OF THE MUSICAL MOTIFS HEARD ON "THE LONE RANGER". CAN YOU NAME TWO OTHERS?
2. "FUNICULI-FUNICULA" WAS THE THEME SONG OF WHAT LONG RUNNING SOAP OPERA?
3. "LOVE NEST" INTRODUCED WHAT DURABLE COMEDY SHOW?
4. WHO SPONSORED DR. CADMAN'S SUNDAY AFTERNOON INSPIRATIONAL RADIO TALKS?
5. WHAT FIRM WAS ADVERTISED BY THE HAPPINESS BOYS?
6. WHAT PRODUCT WAS ADVERTISED BY A BAND OF SINGERS WHO OPENED THEIR SHOW WITH "SMILES"?
7. WHAT WERE THE CALL LETTERS OF WESTINGHOUSE ELECTRIC'S PIONEER RADIO STATION?
8. WHAT WAS BOB HOPE'S THEME SONG? (AND STILL IS)
9. WHO WROTE "ABIE'S IRISH ROSE"?
10. WHO WAS THE FIRST RADIO SPONSOR?

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